

BRO NEVEZ

INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE
NEWSLETTER OF THE U.S. BRANCH



Diwan is
still fighting
giants ...
see pages
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KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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The U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL) was incorporated as a not-for-profit corporation on October 20, 1981.

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Ideas expressed within this newsletter are those of the individual authors, and do not necessarily represent ICDBL philosophy or policy.

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The U.S. ICDBL provides Bro Nevez on a complimentary basis to a number of language and cultural organizations in Brittany; in some instances we are also very happy to establish an exchange of publications.

The Diwan Phenomenon - A Catalyst for Change in the Schools of Brittany

Lois Kuter

Introduction: The following paper was presented as part of a two-day conference on The Regional Languages of France, October 5, 1996, organized by the Penn Language Center, University of Pennsylvania, Philadelphia, Pennsylvania. Since the U.S. ICDBL has supported the Diwan schools for a number of years, it seemed as if it would be worth including this paper (although longer than I would normally consider for Bro Nevez!) as a reintroduction to Diwan.

First let me begin by giving you a bit of background about myself. My research focus on Brittany has been more generally on the issue of Breton identity--what does being Breton mean? I began to explore this question as a graduate student at Indiana University in 1974, travelling to Brittany for initial research for 3 months the summer of 1975, spending a full year in 1978 to 1979, with follow up research of two months in 1982 and subsequent shorter trips in 1992 and 1995. Since 1974 I have also followed events in Brittany through dozens of magazines, newsletters, and regular correspondence with individuals and organizations. The focus of my work has been on the renaissance of Breton music--from traditional song to jazz and rock styles. In looking at the question of how people in Brittany look at the Breton identity, music has offered a very interesting approach, but to understand any one area of Breton cultural expression it is necessary to understand history, politics, economics, and, of course, the issues surrounding the survival of the Breton language and the other distinctive language of Brittany, Gallo.

I have followed the evolution of the Diwan schools from their beginning in 1977 when the small pre-school class was opened in Lampaul-Ploudalmezeau. During my travels throughout Brittany, I have visited and spent time in four different pre-schools and primary schools, as well as the middle school and high school in Brest. (Kemper, St. Brieuc, Landerneau, Rennes, Skolaj Roparz Hemon) I have talked with students, teachers, and parents, and I have followed Diwan's progress and tribulations over the years as reported in of pages of the Diwan newsletter as well as in hundreds of newspaper and magazine articles.

What are the Diwan schools. These are schools where Breton is used as the medium of

education. French is gradually introduced during the primary level and by the sixieme--when children are just entering the middle school level, they are equally competent in both French and Breton. And they have already gotten a good start on learning English. The Diwan schools were modeled on French immersion schools started in 1965 in Ontario, Canada, as well as on the Ikastolas in the Basque country and Welsh language schools in Wales.

Although translated in French as "le germe" Diwan has more the sense of "sprout"--the moment when a plant breaks through the soil.

Sprout they have. After just three years, Diwan opened the 1980-81 school year with 15 pre-schools and its first primary school. By the 1995-96 school year there were 25 pre-schools, 22 primary schools, two middle schools and one high school class, including 1,400 children and 970 families. Figures for the 1996-97 school year give a total of 1,518 students--1,252 at the preschool and primary level and 266 at the secondary level. Planning and fundraising is underway to open a third middle school in 1997 and a second high school in Quimper in 1999 which can also serve students from the public and Catholic high schools. And it should be noted that this has hit a bit of a roadblock. The group Evit Skolaj Kemper who is working on the Quimper school has reported that in the oral response to the project from the Recteur de l'Académie Pierre l'Hostis was "l'éducation nationale ne voit pas l'utilité." Considered useful or not to the Recteur, Diwan has averaged a 15% growth each year.

Why were Diwan schools created in the first place? Article 2 of the Diwan Charter states clearly that they exist only because the public schools of Brittany do not give sufficient place to the Breton language.

Diwan existe du fait des carences d'une Education Nationale ne donnant pas sa place à la langue bretonne, mais reclame la prise en charge de ses écoles dans un service public d'enseignement démocratique et renoué en Bretagne, permettant l'utilisation du breton comme langue véhiculaire de la maternelle à l'université dans tous les domaines de l'enseignement.

Diwan's unique niche is the fact that it teaches through the medium of the Breton language but it was never intended to be an alternative school system. From the beginning Diwan has worked to become part of the public education system in Brittany--with talks with the Education Nationale starting in 1983. Efforts to get Diwan integrated into the public system have been continuous, with a tremendous amount of time invested by Diwan staff in negotiations and their followup, and in starting the process all over again when agreements fell through with changes in government personnel. In a 1990 convention Diwan schools became "centres gérés par l'association culturelle Diwan." While a large number of Diwan teaching salaries were funded in 1990 by the National Education system, this was only at the lowest salary level. Every step toward integration has been a battle. Diwan still remains in a class all its own with the 1994 statut of "Ecole privé sous contrat d'association au service public d'éducation."

Why do the Diwan Breton immersion schools continue to grow? In talking with parents directly and examining printed interviews with parents who have chosen to send their children to Diwan schools, they cite quite a few reasons. Sometimes they are parents from a Breton-speaking household or in an area where Breton is still a viable everyday language (and an estimated 250,000 people--primarily in Lower Brittany--use Breton as an everyday language for communication). However, for 80% of the children in Diwan schools, Breton is not the language spoken at home. Parents in those households feel that bilingualism is healthy and want their child to learn another language--and why not Breton since they are Bretons and live in Brittany? With the dominance of French in the media, parents do not feel the abilities of their

child to learn French will be hampered--and indeed, this seems to be proven in school testing. Immersion in Breton, rather than just an hour or two a week in bilingual programs of the public or Catholic schools is seen by parents to be the only means for children to master Breton. Being rooted in the culture of the country in which they live is perceived as a defense against the invasion and crush of American mass media. And, most interesting, parents feel that children have the opportunity in Diwan schools to learn Breton as a living language rather than as an historical artifact or object of study. Breton is the language for teaching and it is the language for social interaction. Children are able to communicate naturally with each other and anyone in their community using Breton, even if the more standard accent may be a bit exotic to older rural Breton speakers.

The curriculum of the Diwan schools is that of the public schools of Brittany. And while there is an emphasis on Breton culture through the use, for example, of traditional songs and stories in teaching or the inclusion of the Celts as well as the Romans in history lessons, the Diwan schools have no nationalist message. From its origins Diwan has worked to avoid becoming a school for Breton militants. In refusing to establish tuition for children, it has attempted to keep the population diverse. I have not been able to find specific statistics, but from my discussions with parents and teachers it appears that during their 20 years the Diwan schools have attracted a diverse population--people from all socioprofessional levels who are united only in wanting intensive Breton language learning for their children. Article 1 of the Diwan Charter states:

L'association Diwan est ouverte à toutes les familles désirant assurer une éducation de leurs enfant en langue bretonne, sans distinction socioprofessionnelle, philosophique ou politique. Les écoles sont gratuit et ouvertes à tous.

Article 3 reaffirms the non-denominational and neutral position of the Diwan schools:

Diwan est indépendant par rapport à toute formation philosophique, confessionnelle, politique, syndicale, etc.

With a 15% growth each year Diwan has not had difficulty attracting new students, but it has struggled to remain financially solvent. Insistent that it must remain a public service and not charge tuition, money to support the growth of the schools has always been a problem. Diwan gets some support from the National Education system to cover many of the teacher's salaries, but major support also comes from the local level -- the Regional Council of Brittany and the General Councils of the Breton departments, and municipalities who provide classroom space for the schools. State and regional support was particularly important in helping Diwan settle bankruptcy proceedings initiated in October 1993 for a \$9.3 million franc debt accumulated from teachers' social security payments not being deposited. Diwan initiated a massive fundraising campaign and by March 1995 a repayment plan was accepted, and the State and Regional level of government agreed to take care of what remained of the debt. Money raising remains the largest challenge for Diwan. Voluntary contributions from parents and other supporters remain key. Diwan could not continue without regular work on the part of parents, teachers, and support committees to organize fundraising cultural events, sell calendars or T-shirts, or solicit gifts from individuals.

But there are other challenges for the Diwan schools. As children in the primary schools grow up, there is a demand for more Diwan classes at the middle and high school levels, and this requires the creation from scratch of pedagogical materials. Volunteers and university specialists began three years before the middle and high school Diwan classes opened to work on learning materials student would need, including the development of new terminology for scientific fields. The investment needed to create new teaching resources is a challenge, but it can also be viewed as an opportunity and a good example of how the Diwan schools have stimulated the development of related Breton language enterprises. In 1983 a publishing house called An Here was created to meet the demand for children's books in the Breton

language. This publisher serves not only the Diwan school market, but also meets needs of the public and Catholic schools for educational materials and leisure time books and videos for children. In 1980 a cultural center in Treglennou was created to meet the demand for leisure activities conducted through the Breton language--summer camps and trips where children could use their Breton in a social setting. Diwan was at the origins of Euroskol in 1988--a yearly gathering of children from European minority language communities for sports, games, music and travel in the country where it is based each year. Stumdi was created in 1987 as a center where Breton language teachers can refine skills, where professionals can learn Breton and where parents of children in Diwan or bilingual programs could learn or brush up on Breton.

Diwan has served as a stimulus rather than a threat to the growth of bilingual education programs in the public and Catholic schools. The academic success of Diwan children and the growing confidence that early bilingualism is beneficial to children has stimulated a demand for more Breton language classes in the public and Catholic schools. And teachers and parents of all three systems work closely together to try to address and solve the one problem they all share--a shortage of teachers to meet the growing demands for Breton classes. It is important to keep in mind that degree programs for Breton language teachers have only been instituted in the past decade, and only after a great deal of petitioning and persistence. The CAPES for Breton was established in 1985 and requires proficiency in two areas--Breton and some other subject. While Breton teachers argue that a more focused CAPES would insure the availability of more qualified Breton teachers, the argument from National Education offices has been that specializing just in Breton would restrict a teachers options for placement ... as if those who would focus studies on the Breton language were dying to take a job in Marseille or to teach Latin instead of Breton. It has also been argued that teachers who were focused on Breton would need to split their work between several schools to earn a full-time living -- a problem that could be solved if public schools offered students an adequate number of hours

of Breton per week (three instead of just one or two) and offered more options than just Geography/History to be taught through the medium of Breton. With a 20% growth each year in demands for public school bilingual programs it is hard to imagine that one could fear a glut on the market for Breton language teachers.

The good will found today on the part of the French National Education system for regional languages is quite clear in pronouncements and actions taken to include regional languages in the public schools. But in examining the past 20 years of the Diwan schools and bilingual programs in other schools, it is also clear that in Brittany the expansion of Breton language classes has only been granted grudgingly as a result of militant action on the part of teachers, parents, and students. Very small steps forward -- like moving Breton classes from the lunch hour to a more desirable time of the day -- seem to take massive street demonstrations and unusual vigilance on the part of parents. Children in primary or middle school bilingual programs have no guarantee that they will be able to continue their studies from one year to the next or continue at the high school level... unless they choose to commute to a school several hours away.

Incredible changes have taken place during the past century in the policy of the French

education system from one of extermination to toleration, if not whole-hearted support of regional languages in the schools. A 1994 poll taken by the Haut Conseil National des Langues de France found that 74% of the French population thought it was important to defend the regional languages. In a 1990 poll in Brittany 75% of the population of Lower Brittany felt that Breton should be conserved. In another 1992 poll 94.5% of the population of the department of Finistere felt Breton should be part of the future. Whatever importance one might give to such polls, it is clear from the growth in demand for Diwan immersion schools, as well as for bilingual programs in Breton public and Catholic schools, that it is not just a fanatic fringe of Breton nationalists who are demanding Breton language schooling. And if Europe is to remain Europe and successfully defend itself from American media dominance, it seems like a good idea to encourage the health of regional languages and cultures.

In earning my living in a natural sciences museum and research institution, I can clearly see that biodiversity is the key to the earth's future. My training and continued research as an anthropologist and ethnomusicologist teach me that human diversity is also key to all of our futures. And Diwan has played a significant role in giving cultural diversity a chance to sprout in Brittany.

Evit Skolaj Kemper

Public, Catholic and Diwan school parents of the Quimper areas have been working together through a group called Evit Skolaj Kemper to work on meeting a growing need for higher levels of bilingual and immersion programs in schools for the Breton language. Despite support from the General Council of Finistère and the Municipal Council of Quimper for a public bilingual middle school which could serve southern Finistere, the Recteur d'Academie stated verbally that he saw "no utility" for such a school. With French State refusal to take on such a school, it is likely that Diwan will be the one to establish this middle school which will meet the needs not only of Diwan students but also of children from bilingual programs in the public and Catholic schools of the area who want to continue their studies in Breton.

The "Academic Plan for the Breton Culture" ... And our Language?

The following is the reaction to the National Education's proposal for the creation of an "academic political plan" for the Breton culture (and language?) in the schools from the Administrative Council of Unvaniezh ar Gelennerien Brezoneg (Union of Breton Teachers). A news clipping from Ouest France is reproduced below reporting on the visit of the French Ministry of Education's General Inspector for Regional Languages, Mr. Salles-Lousteau, to Brittany and the announcement of a plan to integrate Breton culture into the curriculum of Brittany's schools.

This grand idea has been met with skepticism by the Union of Breton Teachers, and their response underlines well some of the major problems which cause Bretons to grow impatient with promises from the French government. (my translation in English--Lois Kuter).

The visit to Brittany by Mr. Salles-Loustau, General Inspector for "regional languages," at the end of September was the occasion for the Recteur L'Hostis to announce an "academic plan for Breton culture." So just what is the context for this announcement which allowed the newspaper Ouest France to title their article about it "National Education mobilizes for the Breton language and culture"?

1. The position taken in June 1996 by the President of the Republic in favor of signing the European Charter for Regional Languages seems to be once again in jeopardy if one can judge by a letter from Mr. Barnier, ministry delegate for European affairs, who insists that such a signing would imply "actions of a constraining and detailed nature which would raise judicial difficulties." Otherwise stated, France would agree to sign the Charter as long as it is empty.
2. The "Euromosaic" report by the European Commission strongly states the French State's responsibility in fostering a negative and difficult identity for Breton and Occitan language groups.
3. Consider the rejection by the Rectorat d'Academie of the public bilingual middle school project by Diwan-APEEB-UGB in Lower Cornouaille (which was supported by the General Council of Finistère and the Municipal Council of Quimper). This project has the advantage of regrouping students and teachers from the different school systems, and would have shown a recognition by the National Education of immersion pedagogy.

One can see the urgency in the government's use of media events to give itself credit, and to try to convince us that the signing of the Charter would give nothing to the "regional" languages beyond what is already permitted in the laws and regulations of the Republic of France.

But, one must state the contrary:

- This plan [for Breton culture in the schools] was already announced a year ago during the single session held of the "Conseil Academique des langues regionales" with nothing done since, and no meeting of the Council again.

- This plan excludes any supplementary budget, even though the funding of Breton teaching posts in the middle schools and high schools has remained the same for ten years and does not permit the creation of new posts to meet the needs of growing bilingual programs.
- The optional classes for Breton (reduced from two hours to one hour since 1995) are now becoming threatened by new schedules in the 6th level and by the strongly encouraged Latin option starting in the 5th level. The required class (3 hours) starting at the 4th level is amputated by an hour nearly everywhere.
- The hours for History-Geography in the bilingual programs of the middle schools are generally pulled from those funded for teaching Breton, thus reducing the means that can be applied to a wider introduction of the Breton language and culture--a clear contradiction to the Recotrat's publicized intentions.
- For all that, the bilingual programs of the public middle schools are bilingual only in name, for lack of the means to provide more than 3 hours per week of teaching in Breton. Additionally, these programs stop when one gets to high school, except in the fragile cases of programs in Lannion and Lanester.
- In the past few years, several requests to open bilingual classes have been refused because teachers to meet the demands could not be recruited. Yet, the Ministry refuses any new modifications to the way teachers are recruited.

We feel that increasing the discovery of different aspects of the Breton culture throughout the whole educational system is positive. But we will not accept that it be done to the detriment of teaching Breton, and teaching through the medium of the Breton language, by spreading already insufficient means even more thinly in an uncertain, folkloristic introduction which cannot be evaluated.

We thus express our most profound skepticism concerning this academic plan which has all the markings of a smoke screen designed to mask the more and more evident refusal of National Education to take responsibility for putting into place an effective program for our youth to master the Breton language.

Administrative Council
Union of Breton Teachers
October 14, 1996

L'Education nationale ? se mobilise pour la langue et la culture bretonnes

SAINT-RIVOAL. Trois jours en Bretagne dont un sur le terrain. L'inspecteur général chargé des langues régionales au ministère, qui était jeudi à Saint-Rivoal, prépare avec le rectorat une ambitieuse politique académique de la langue et de la culture bretonnes qui sera présentée fin 96. Une première en France.

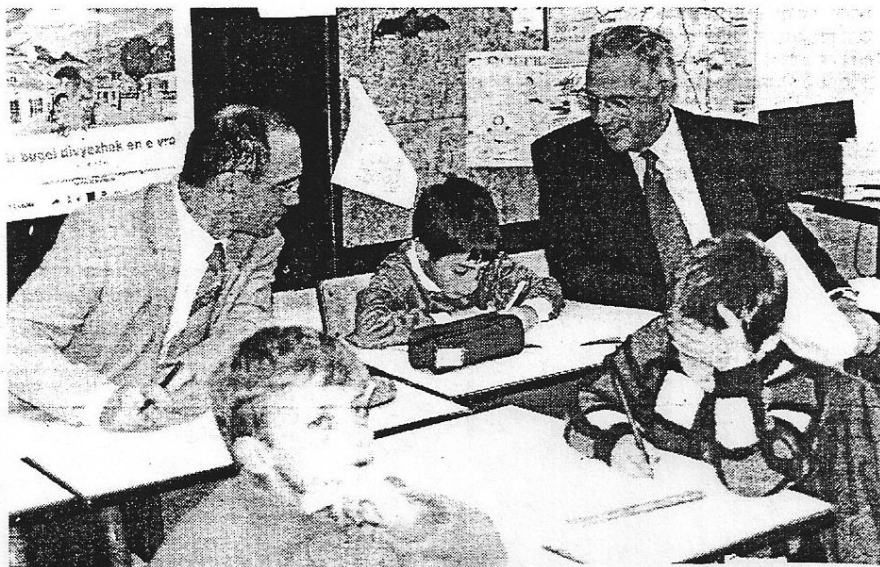
« Kentel 15. Peseurt yezh a gomzit er gêr ? ». Quelle langue parlez-vous à la maison ? Breton pour certains, français pour d'autres ou les deux langues indifféremment.

Assis au milieu des CE et des CM, Jean Salles-Loustau, inspecteur général chargé des langues régionales au ministère de l'Education nationale, Pierre Lostis, recteur d'académie, et Gérard Blanchard, inspecteur d'académie du Finistère découvrent — intéressés — qu'à l'école de Saint-Rivoal le bilinguisme est chose naturelle. Peu avant, ils ont constaté que l'on pouvait apprendre la géométrie (mentoniez) en breton. Peu après, ils iront écouter les petits raconter en breton la vie d'une basse-cour.

Une « politique académique »

Cette visite aux 25 écoliers de Saint-Rivoal et les multiples contacts réactifs cette semaine (universités, Diwan, enseignement catholique) ont un objectif : définir une « politique académique » de la langue et la culture bretonne applicable aux 600.000 écoliers, collégiens et lycéens des trois réseaux (public, privé, Diwan).

Arrêtée avant fin 96, elle concernera toutes les disciplines



Jean Salles-Loustau, inspecteur général chargé des langues régionales au ministère de l'Education nationale et Pierre Lostis, recteur d'académie dans une classe de l'école bilingue de Saint-Rivoal.

(français, arts plastiques, musique, histoire-géo, sciences de la vie, éducation physique) qui devront à l'avenir intégrer dans leurs programmes un volet de culture régionale. « Si on reste bloqué sur le bilinguisme, on ne va pas avancer vite. On peut aussi découvrir la langue à partir de la culture », explique M. Lostis qui souhaite « optimiser les moyens existants » avant d'en rechercher de nouveaux.

Sa mise en œuvre se fera en partenariat avec les associations qui sont le terreau du patrimoine breton comme les enseignants de breton, l'Institut culturel de Bretagne ou la fédération de lutte bretonne.

Comptable de l'avenir du breton

Premier titulaire du poste « langues régionales » créé il y a un an au ministère, M. Salles-Loustau se félicite du lancement de ce plan qui « n'a pas son pareil actuellement en France ». « On n'en est plus à une politique de réponse au coup par la coup mais à un projet pédagogique, ajoute-t-il. C'est une idée qui nous enthousiasme. En tant qu'inspecteur général, je me sens comptable de l'avenir du breton ».

Sa détermination est partagée par le recteur d'académie : « Je suis décidé à définir jusqu'au bout cette politique académique. Ce ne sera pas un coup d'épée

dans l'eau et il faut que les gens qui travaillent déjà à cela sachent qu'ils font bien ».

Un coup de chapeau qui ne pouvait trouver mieux sa place qu'à l'école de Saint-Rivoal où fut ouverte la première classe bilingue publique de l'académie. C'était il y a 14 ans...

Fanch Olivier

« LE TÉLÉGRAMME »
28-09-96

3.430 élèves en filière bilingue

Pour l'année 1996-97, 3.430 élèves sont accueillis en classes bilingues (Diwan : 1.520, public : 1.150, privé catholique : 750). La progression constatée cette année (+ 11%) s'effectue surtout dans le Finistère et le Morbihan.

Les écoles fournissent l'essentiel des effectifs (environ

1.500 élèves en maternelle et autant en primaire).

Dans le premier degré, plus de 17.500 écoliers sont initiés ou sensibilisés à la langue et à la culture selon des modalités différentes par leurs propres instituteurs ou institutrices, des enseignants vacataires ou des animateurs reconnus.

En collège, on rencontre quatre types d'enseignement : filière bilingue (400 élèves), langue vivante II, option facultative et initiation. Au lycée, le breton est proposé en filière bilingue sur trois sites (Lannion, Lanester et Le Relecq-Kerhuon), en enseignement facultatif, en LV II ou LV III.

O.B.E. --Organisation des Bretons de l'Exterieur

The O.B.O. is an organization to link Bretons throughout the world living outside the five departments of Brittany. Its membership includes individuals as well as groups and clubs.

The O.B.O. supports the publication of Horizons Bretons, a magazine which comes out nearly monthly to report on the activities of Bretons found from China to Switzerland, Brazil and Australia. Besides a network for Breton individuals and organizations, the magazine presents a variety of news on Breton culture, economy, history and Brittany's international role.

If you would be interested in joining the O.B.E., or just subscribing to its excellent magazine, a membership/subscription form is attached.

Convention 2000 - Emvod Breizhiz ar Bed

The O.B.E. is currently in the process of organizing a world-wide gathering of Bretons (to be held in Brittany) in the year 2000. This should be a very interesting meeting and festival of Breton "cousins" living throughout the world. The aim of the gathering is to mobilize the forces of Bretons in Brittany and worldwide to brainstorm on the place of Brittany in the world for the next millenium. On a practical level the gathering will also provide a context for networking to link Breton businesses and promote Brittany in a worldwide market.

The organizers hope to gather 5,000 Bretons from five continents as well as thousands from Brittany at various sites throughout Brittany for a variety of events--concerts, trips, conventions, workshops, product fairs, exhibits, etc.

If you would be interested in more information, you are welcome to contact the following:

Eric Pianezza Le Page
Breton Worldwide Convention
106, chemin de la Côte du Moulin
78620 L'Étang la Ville
FRANCE

e-mail: aviez@teaser.fr
Web: <http://www.teaser.fr/~aviez/obe/>

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BRETON HISTORY

In the February 1996 issue of Bro Nevez, I reviewed a book by Jean-Pierre Le Mat called The Sons of the Ermine--A History of Brittany. This 100-page paperback summary of Breton history is one of the few resources on Breton history in the English language, and I recommend it highly to anyone who wants to get a grip on the complex history of Brittany from 1500 BC to the present day. I personally ordered a number of copies from the Irish publisher (An Clochan in Belfast) and I still have a few available. The cost is \$10 which covers the cost of purchase and shipment. If you would like a copy, please make out a check to "Lois Kuter" and send it to me (my address is on the title page to the newsletter).

Fiche d'adhésion à l'OBE

A nous retourner 106, chemin de la Côte du Moulin, 78620 L'Etang-la-Ville, France.

NOM, prénom	
Si association	Nbr adh.
Adresse	
.....	
Dept, Région ou Etat	Pays
Tél	Fax

Un des rôles de l'OBE étant de mettre les Bretons en contact, les renseignements suivants sont fort utiles.

Profession	Société
Hobbies	

Liens avec la Bretagne	Lieu de naissance
	Lieu actuel d'attache

Pays avec lesquels vous avez des contacts (professionnels, relationnels, familiaux...) <div style="border-top: 1px dotted black; height: 10px; width: 100%;"></div>

Coordonnées des personnes auxquelles vous souhaitez que nous adressions ce dossier ainsi qu'un numéro du magazine Horizons Bretons. Si nécessaire, joindre liste sur papier libre. <div style="border-top: 1px dotted black; height: 10px; width: 100%;"></div> <div style="border-top: 1px dotted black; height: 10px; width: 100%;"></div>
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Vous souhaitez :	
(Merci de vous reporter au tableau des tarifs ci-joint)	
♦ Adhérer à l'OBE (200, 400 ou 700 FF)	Montant <input type="checkbox"/> <input style="width: 60px;" type="text"/>
♦ Vous abonner à Horizons Bretons (160, 200 ou 300 FF)	<input type="checkbox"/> <input style="width: 60px;" type="text"/>
♦ Coupler adhésion individuelle et abonnement (300, 350 ou 420 FF)	<input type="checkbox"/> <input style="width: 60px;" type="text"/>
♦ Coupler adh. asso. et + de 50 abonnements 400 FF adh + ... x (100, 150 ou 200 FF)	<input type="checkbox"/> <input style="width: 60px;" type="text"/>
♦ Coupler adh. fédé. et + de 50 abonnements 700 FF adh + ... x (100, 150 ou 200 FF)	<input type="checkbox"/> <input style="width: 60px;" type="text"/>
Règlement joint d'un montant total de (FF)	<input style="width: 60px;" type="text"/>

Souhaitez-vous ?	
♦ Participer à la Convention 2000	<input type="checkbox"/>
♦ Participer dans mon pays de résidence à l'organisation de la Convention 2000	<input type="checkbox"/>

Date :

Signature :

The Franco-American Institute of Rennes

For several years we have been exchanging Bro Nevez with the newsletter of the Franco-American Institute in Rennes. This institute offers classes in English and offers a variety of regular workshops (including patchwork quilting), hosts a variety of cultural events (art exhibits and speakers on American culture and politics), and has a small library. In October and November the Institute had an American style Halloween celebration (and be assured that Halloween in the U.S. is quite unique), and hosted several conferences on the November elections.

The Institute's September/October Newsletter included a very interesting introduction to itself which is reproduced below.

In its 35th year of existence, the Franco-American Institute, the only binational center in France, continues to bewilder our many visitors who often ask questions such as "Why are there no other Institutes in France?" or "Why aren't you located in Paris?" A few facts might help to explain why our unique institution is in Rennes:

- o Since Rennes was liberated in 1944, there has been an American presence in this building, used under the Marshall Plan as a library and recreation center. In 1961, it became the Franco-American Institute thanks to Rennes City Hall and the U.S. Embassy.*
- o In 1958, Rennes and Rochester (NY) ratified the first Franco-American twinning (unofficially set up in 1956).*
- o Over 300 Americans now reside in the Ille-et-Vilaine area alone. Every year, 250 to 300 others study in Rennes.*
- o The U.S. is one of the main foreign investors in Breton industry, with a majority share in over 30 companies.*
- o "Work and Travel USA-France" (Council) reports that about 30% of its 2000 French participants come from Brittany.*
- o The 1990 census revealed 25,000 speakers of Breton in the U.S., due to immigrants from the area of Gourin. Some 150 repatriated inhabitants of this area are dual citizens while 200-300 others have repatriated but not claimed U.S. citizenship.*

If you plan to travel to Rennes you might visit the Institut Franco-Américain (7 quai Chateaubriand, B.P. 2599, 35050 Rennes; telephone: 99.79.20.57)

* * * * *

A NEW BRETON LANGUAGE MAGAZINE: Σ KIANT

The first issue of Σ KIANT, an international journal focused on science, technology, art and language, came out in 1996. And judging from the first 83-page issue, this is indeed a very interesting and beautifully produced publication. The best way to describe it is to reproduce the "press release" on the "Scope and Public" of Σ kiant:

Σ KIANT is an international journal devoted to sciences, technologies and to the relationships between science, art, language, economy and society. Published in Breton, with English abstracts, the journal will cover theoretical and applied research in physical and mathematical sciences, advanced and traditional technologies, economics, and the interactions of their development with language, art and society.

Contributions include original results, seminal works, broad novel synthesis and symposium proceedings. Each issue will be illustrated with reproductions of paintings, photographs as well as other original art works.

Due to the initiative of research scientists, engineers, educators, students, economists, managers and artists of Brittany, ΣKIANΤ's undertaking is unparalleled in the scientific and technical press by the place devoted to the confrontation of science and art and by the renewed use of the Breton language in science and technology. ΣKIANΤ's endeavor aims at cross-fertilizing language, art, science and education and leavening new connections between specialists of all disciplines and artists in Brittany and throughout the World through the reappropriation of the Breton language by the scientific and artistic communities.

And to even more clearly show the unique content of this new publication, I have reproduced the table of contents and English summaries of articles in this first issue. For those just beginning to learn Breton, this magazine may prove to be quite a challenge, but for those with more advanced Breton reading abilities, it will surely offer an interesting challenge and stretch one's ability to use the Breton language in new areas.

And if you thought Breton was a language best suited to more literary expression or simple everyday conversation, you'll think again once you see ΣKIANΤ.

Also reproduced below is an order form for this new journal. And you can order it from John Bessey, the American correspondant and sales agent for the journal, who is a new member of the U.S. ICDBL. Checks should be made out to "ΣKIANΤ" or "Seiche River Photonics":

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A FEW MORE SHORT NOTES

from Ar Men (no. 80, October 1996)

Collier de l'Hermine

The Cultural Institute of Brittany (Skol Uhel ar Vro) recognized four more individuals on September 28 in Pont l'Abb  for their service to Brittany. Inducted into the Order of the Ermine were: Rita Morgan Williams (who has taught Breton in Wales), Joseph Lec'hvien (translator fo the Bible into Breton), Andr  Lavanant (President of Diwan), and Pierre le Treut (President of Skol Uhel ar Vro). Since 1972, 40 individuals have been given this honor.

Congratulations to Jakez le Soueff

The shop called Le Chant de l'Alouette in Redon celebrates its 20th anniversary. Congratluations to musician and shop keeper Jakez le Soueff who has maintained this wonderful shop where you can find the best Breton and Celtic recordings. If you get to Redon, stop in at 4 rue des Etats in the center of town.

ΣKIANΤ

International journal, Science, Technology, Art, Language

Abstracts

Editorial

Science, art and language, *Gwenael Maze*

7

Product of the spirit of a millenary people, of the creations by generations of poets, writers and linguists, the Breton language, although present 1200 years ago in scientific manuscript, is a new comer to modern science. Paradoxically, its situation is propitious to scientific creation. By the space devoted to original arts works ΣKIANΤ offers a place of confrontation and cross fertilization for art, science and language.

Articles

What is a glass?, *Marcel Poulain*

13

A glass is commonly described as a frozen liquid. However no one knows exactly what a liquid is. Surprisingly, recent developments in glass science are prone to provide a new understanding of the liquid state. The lacunar model of the glass, presented here for the first time, gives simple physical meanings to several concepts and parameters of common use in glass science: expansion, structural relaxation, glass transition, viscosity, crystallization, Rayleigh scattering, Raman scattering, ionic conductivity, abnormal relaxation around T_g . Zachariasen's rules for glass formation are explained and generalized.

Psychological mechanisms in anorexia and reactions from the therapeutic team, *Marie-Yvonne Colin*

29

While the somatic symptoms of anorexia are well known, the psychological mechanisms of the disease are more difficult to analyze. Using a particular case some aspects of anorexia and the problems of counter-transference from the therapeutic team are examined.

Intercalation chemistry, *Jean Rouxel*

33

The relationship between a *host* lattice and a *guest* atom determines the scope of intercalation chemistry. The study of the specific properties of a guest that becomes active when hosted between the host's layers, has opened an almost unlimited new field in chemistry and given rise to countless applications in the past twenty years.

How to think real world's complexity?, *Christian Fayat*

55

Which methods do provide the present knowledge to think the world in its complexity? How to face the ecological crisis, the problem of unemployment, the collapse of ideologies, the moral crisis, the globalization of exchanges? None of these issues comes under a single discipline. The need appears for pluridisciplinary undertakings, cultural and intellectual renovation of thinking and a rehabilitation of the generalist approach. The multi-criteria analysis approach applied to real world problems is illustrated with examples coming from economy, social science and history.

Thermal equilibrium and intrinsic laser damage threshold in infrared optical fibers, *Gwenael Maze*

69

A model is proposed to predict the temperature of thermal equilibrium in optical fibers used for the transfer of high power infrared laser beams. The intrinsic CO laser damage threshold is derived for various halide glass materials and fibers.

Paintings

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BOOK NOTES

Reviewed by Lois Kuter

Jean Failler. Gens et Choses de Bretagne. Spezet: Coop Breizh. 1996. 130 pages.

This is a pleasant little book (4 x 8 inches) which serves as a very unusual "encyclopedia" of topics, people and events. In one way it is an inventory of what makes Brittany unique, but the author intends this to be just a sample and not a definition of Brittany. While there are all sorts of interesting details in the essays, they are not so much encyclopedia entries as literary essays where the author's personal memory or attachment to a particular item or place may be evoked. None is longer than one page and each has an interesting photograph or drawing accompanying it. So here is a list of the "people and things" of Brittany given a personal introduction by Jean Failler. (In their French/Breton titles the list is alphabetical).

Seafarers havens (abris du marin)
seaweed of Brittany
The Almanach du marin breton
trees
slate quarries of Mael-Carhaix
the "bar" (a fish)
the Barzaz-Breiz (song collection)
the "bécasse" (a game bird)
biniou-bombarde
bars of Breton ports
the Broceliande forest
Calvaries of Brittany
the JOS post card
the Bigouden "Chalutier" (fishing boat)
traditional Breton song
Chasse Marée/Ar Men magazines
cider from Fouesnant
the jackets fabricated by Cotten
coiffes
the "Combat des Trente" (14th century battle)
the Cocquille Saint-Jacques
Tristan Corbière (poet)
costume maker of Nantes, Marie-Françoise Peignon
Breton drizzle
Diwan schools
water (streams and rivers)
the Brittany Spaniel
ex-votos
Quimper faience
Plougastel strawberries

buckwheat crepes
L'Ecole de navigation des Glenan
seagulls
granite
the Breton flag
Pierre Jakez Helias
Henaff paté
life boats
Lu cookies
Mathurin Mehuet
Jean Merrien
fishing lures
the "misainier" (a boat)
Muscadet (wine)
the drownings at Nantes (the French Revolution)
OCB cigarette paper
the penty (house)
fishing in the shore tides
lighthouses
the Pie-Noire cow
the Pont-Aven art school
Breton horses
salt from Guerande
nicknames
Eric Tabarly
hedges
tourists
the Tremenie of Locronen (pilgrimage)
the Tro Breizh (pilgrimage)
the Ville d'Ys legend

Job Jaffré. Secrets & Mystères de nos Kêr. Tome 2. Lorient: Dalc'homp Sonj. 1995. 298 pages.

This is the second volume of an inventory of place names in the Department of Morbihan. Using old texts and maps as well as oral histories, Job Jaffré unravels all the changes in names for tiny villages as well as larger cities taking one back in many cases to the very origins of a place many centuries ago. This is a book for linguists who enjoy unraveling the roots of names which have been altered over time and with the influence of French.

The first half of the book focuses on different key words and where they turn up and how they have often been modified to other forms -- for example words with "hen," "loc" or "plou" in them, names of towns with the number five, six, or seven, or names that refer to a specific geographic feature. Much of this is pretty technical and not likely to appeal to a casual reader. The second half of the book is a listing of names in both French and Breton with a history of how a name might have changed, what territory of land the name refers to, and particular events of note in the history of the town. This is a bit more reader-friendly, but like the first part is of particular interest to historians, linguists and those who live in this area of Brittany and are curious about the names of familiar places. This is not the type a book a tourist would normally use as a guidebook, but this book would help travellers get a good sense of the depth of history to be mined in exploring the names and places of Brittany.

* * *

TermBret. Geriaoueg al Levraouegoù/Vocabulaire des Bibliothèques. Rennes: Servij ar Brezhoneg Skol-Uhel ar Vro. 1996. 95 pages.

The "Breton Service" put into place by the Cultural Institute of Brittany has had a very practical purpose of assisting people in finding the right Breton language words to put in public places. They have worked with a number of towns to try to insure accuracy and a standard for road signs and building signs, and have even helped businesses with advertising slogans in Breton. This new publication meets the needs of librarians seeking to put bilingual signs in their libraries. With the help of a number of librarians, this little guide provides some 550 words and short phrases that one might need in a library, from categories of books to various library services. There is both a French/Breton listing and a Breton/French listing.

* * *

Deiziataer 1997. Rennes: Skol an Emsav. 1996.

One might not usually count a pocket calendar as a book for review, but each year Skol an Emsav produces a calendar (a week to each two pages) in the Breton language which also includes a wealth of other information. Every 15 days in the calendar a proverb or saying appears. Nine pages advertise various Breton language organizations/publishers, etc., and there is a listing in the back of the calendar of names, addresses and telephone numbers for dozens of other cultural organizations supporting the Breton language. You also get a little map showing the five departments of Brittany and major towns, a mileage chart between towns, a chart on the mutations in the Breton language, and instructions on how to write a check in Breton.

While you won't find this pocket calendar on sale in the U.S. you can order it from Skol an Emsav (8 ru Hoche, 35000 Roazhon/Rennes) for 55 francs plus mailing (try 10 francs) with a 30% discount for orders of more than 10. The telephone for Skol and Emsav is 99 38 75 83 and they also have a fax: 99 63 82 28.

* * *

Peadar O'Donnell. Iliens. Translated from English by Marthe and Rose-Marie Vassallo. Preface by Anton McCabe. Tramor, Editions Dalc'homp Sonj!. 1996.

This novel was originally published in 1927 under the title Islanders and has been reprinted many times by The Mercier Press. It would perhaps make more sense to read it in the original English for most Bro Nevez readers, but its translation into French by Bretons is testimony to the interest taken by Bretons in their fellow Celts. This book is a "period piece" describing people and their life dilemmas on the tiny islands off the northwest Donegal coast of Ireland. The heroes and heroines of this novel live on Inniscara which is modeled on the island Inis Caorach. The novel nicely conveys the love-hate relationship of islanders to the mainland and the advantages and disadvantages of living on a small island.

The translators provide notes about their work, and the preface by Anton McCabe provides a very interesting biography of the author, Peadar O'Donnell. Included also are a map, a listing of placenames, a glossary of Irish words found in the text and a few historical notes on the period of the novel.

* * *

European Bureau for Lesser Used Languages. Database of Cultural Activities III: Music Groups. Brussels Information Centre. 1996. 389 pages.

This is the third in a series of guides to cultural activities in what are called the "lesser used languages of Europe." The first volume of the series listed theater groups and the second listed cultural documentation centers. This volume lists musicians and musical groups by language group and the languages included are Aragonese, Albanian, Aroumanian, Asturian, Bulgarian, Breton, Catalan, Czech, Corsican, Welsh, Danish, German, Basque, Frisian, Friulan, Irish, Scots Gaelic, Galician, German, Greek, Croat, Cornish, Luxemburgisch, Hungarian, Slavo-Macedonian, Dutch, Gypsy languages, Lapp, Occitan, Sardinian, Scots, Sorb, Slovene, Slovak, Finnish, Swedish, Turkish and Yiddish. Unfortunately there is no explanation to explain why some of the languages do not seem to be "lesser used ones" but perhaps they are languages that have a minority status in a particular country across the border from the country in which they are widely spoken.

It is indeed a challenge to put together such a guide given the constant change of addresses and the creation and dismantling of music ensembles. And the Brussels Information Center was at the mercy of musicians and individual contacts to provide accurate and complete information. For Brittany, only 34 music "groups" are listed--from individuals, to rock bands and choirs. While this is a nice selection of musicians who use the Breton language in performance, it is by no means a complete listing. And for Wales there seems to be no inclusion of choirs--there must be dozens for Welsh choirs who sing in Welsh. Perhaps there was some criteria for "professional" status that limited what was included. While there are no doubt lots of holes in this listing for many of the countries, this will give users a solid place to start looking. And it is certainly a very interesting listing of musicians who are giving song in the "lesser used" languages a wider audience.

Available in 1997:

Of Pipers and Wrens

a film about the musical heritage of Brittany

If you travel as far west in France as you can go, you reach Brittany, a peninsula where Breton, a Celtic language, is still the everyday language of some 250,000 people. And in the eastern half of Brittany, one finds Gallo—a language derived from Latin which was brought to France by the Romans over a thousand years ago. Music, like language, clearly marks the cultural uniqueness of Brittany. And it has been through music that Bretons have been most successful in resisting strong pressures for cultural standardization from Paris and from American media dominance.

This film explores how musicians of Brittany perceive and perpetuate their Breton identity through dance, song, instrumental music, and storytelling. And it documents how masters transmit songs and tunes to students in the intimate social setting of a home, through more formal music classes, and through participation in an ever expanding number of performance contexts such as dances, festivals, contests, and concerts.

Brittany is blessed with an abundance of exceptional musicians—both young and old—who are equally at home at a local village dance or on world concert tours. As a result of their efforts to create new performance settings and grass roots cultural organizations using all the tools of modern technology to support an oral tradition, more Breton music is performed today than at any time in history.

For information, contact:

Gei Zantzinger
Constant Spring Productions
P.O. Box 2
Devault, PA 19432 U.S.A.
telephone: 610 933-0666

Lois Kuter
169 Greenwood Ave., B-4
Jenkintown, PA 19046 U.S.A



New Recordings from Brittany

Reviewed by Matt Cosgrove

Bro Dreger VII: Dañs Kernev-Gavotte. Kreizenn Sevenadurel Lannuon/Diffusion Breizh BD 007. 1995.

Bro Dreger VIII: Flûte transversière en Trégor. Kreizenn Sevenadurel Lannuon/Diffusion Breizh BD 008. 1996.

The Trégor region of Brittany has witnessed an explosion of interest in traditional culture in recent years. Whether it be in the realm of song collection, research into local traditions, documentation and publication, instrument-making, organizing workshops, music sessions, "veillées" and festou noz, or performance and composition, this area of Brittany displays an extraordinary vitality--as is demonstrated on the two latest releases in the excellent series of recordings produced by the Kreizenn Sevenadurel Lannuon.

Bro Dreger VII is devoted exclusively to the "dans kernev"--the mountain gavotte from the Cornouaille region which, towards the end of the 19th century, gradually replaced the native "dans treger" as the principal dance in Trégor. This CD features performances by some of the region's most outstanding musicians in a variety of traditional and less-traditional formations: biniou/bombarde (G. Moal/R. Chaplain, G. Léhart/D. Le Féon, S. Morvan/S. Foll), clarinet (G. Malrieu/O. Urvoy), kan ha diskan singing (Y. and R. Bastard, C. Lintanf/J.D. Robin/J.L. Suignard), bombarde/accordion (J.P. Jaguin/P. Ollivier), and flute/guitar (J.M. Veillon/Y. Riou). The airs chosen include both traditional tunes and a number of original compositions--with special mention going to the "pach pi" composed by J.M. Veillon which, though usually played either as a separate dance or at the end of a suite of gavottes, here replaces the "tamm kreiz" normally found between the gavotte ton simpl and gavotte ton doubl. The performances are uniformly excellent and offer a good representation of the variety of personal and instrumental styles to be found in this part of Brittany. The accompanying booklet includes photos of all the musicians, song texts in Breton with French translations, and a clear, concise introduction to the history of the gavotte in Trégor written by Bernard Lasbleiz. It's perhaps worth mentioning that several of the musicians who play on this recording (Veillon/Riou, Léhart/Le Féon and, most recently, Moal/Chaplain) have also released CDs of their own, all of which are well worth buying.

Bro Dreger VIII does not focus on one type of dance but rather on one type of instrument--the wooden flute. Although a recent arrival in Brittany, where its use dates back only twenty years or so, the efforts of pioneering musicians such as Jean Michel Veillon and of instrument makers such as Gilles Léhart (both featured on this CD) have resulted in the flute's ever-growing popularity.

The present recording offers a panorama of Breton music played on the flute: slow airs and dance tunes, traditional melodies and original compositions, solo flute and flute accompanied by guitar, bouzouki, violin, accordion, piano or acoustic bass. Among the flutists you'll find some familiar names: J.M. Veillon (Barzaz, Kornog, Pennoù Skoulm), G. Léhart and Y.H. Gwicher (Strobinell), Y. Alory (Carré Manchot), J.L. Thomas (Pellgomz, Dibenn), S. Morvan (B.F. 15)--as well as a number of fine musicians less well-known outside the region: P. Creac'h, H. Dode, D. Boisson and Y. Peron. The selections range in emotional tone from haunting (listen to the beautiful slow airs composed by accomplished singer Jakeza Le Lay and performed by Gilles Léhart) to dynamic and eminently danceable (the suite of gavottes played by Pascal Creac'h, the youngest musicians on this CD). The accompanying booklet provides a short history of the flute in Brittany by Gildas Moal, notes on the sources of a majority of the tunes, and photos of all the musicians. A bonus for flute aficionados is the description of the make and tonality of all the flutes played.

This is a fine recording whose variety of airs and styles invites repeated listening from beginning to end. Newcomers to Breton music may appreciate the non-aggressive tones of the flute (as opposed to the more strident sound of the bombarde); old fans will discover a new dimension to the music. Highly recommended!

Storvan. An Deizioù Kaer. Keltia Musique KMCD 65. 1996.

Storvan--composed of Christian Faucher on bombarde, Hervé Guillo on flute, Frank Le Bloas on bouzouki and Christian Lemaitre (replacing Frederic Samzun) on violin--is synonymous with great music. Whether on stage at a fest noz or in the recording studio, this group's performances are characterized by an impressive blend of technical virtuosity, innovative arrangements and inspired compositions--all served up with an infectious enthusiasm. In addition, the musicians of Storvan have known more than most how to successfully combine creativity with faithfulness to traditional styles. Rhythms and tempo are rigorously correct and the subtle arrangements never detract from the tunes themselves.

The present CD continues in the same spirit as the already excellent first release of a few years ago. There is a good variety of dance tunes (laridé, hanter dro, fisel, kas a barh, plinn) complimented by an equal number of marches and slow airs. While most of the tunes are traditional--many of them adapted from sung versions--some of the most interesting ones are original compositions: the "Marche du cheval blanc," "Porsac'h," and "Danse de bitêklé" by C. Faucher, and "Les fontaines" by F. Le Bloas. Guest musicians join in on several tracks. While the addition of bass, percussion and keyboards could (and in the case of many other groups, frequently does) overwhelm the beauty of the basic melodies, here good taste and discretion prevail and the subtle accompaniment gives a more dynamic feeling to the music (listen to the beautiful suite of hanter dros for an outstanding example). Performances are masterful, as always, with the spotlight shared equally by all four musicians, and the choice of airs is consistently appealing. Jacket notes by Christian Faucher in French and English explain the origin of the tunes and credit the sources. The jacket design is colorful and visually striking, the type-face is clear and there are numerous photos of the musicians. What's left to say? This is absolutely one of the best CDs to be released this year.

AND SOME MORE REVIEWS

by Lois Kuter

Jean Baron and Michel Ghesquière. Musique Sacrée et Mélodies Bretonnes/Sacred Music and Breton Airs. Keltia Musique KMCD 69. 1996. 45'16.

The introductory notes to this CD start off by saying that the pairing of bombarde and organ is something of a challenge given the fact that the organ is a classical instrument and the bombarde is a folk instrument. But there seems no challenge to this pairing of bombarde player Jean Baron with organist Michel Ghesquière. And the pairing of ocarina with organ also seems quite natural. After all, they are all wind instruments even if the ocarina and bombarde weigh nothing in comparison to the six ton organ of the Saint Martin Church in Cesson-Sevigné which is used in this recording.

All it takes is a pair of master musicians to make this a happy couple, and this is what you have on this CD which includes some very beautiful religious cantiques as well as lively dances and lovely marches from various areas of Brittany. Although the title of the CD puts "sacred music" at the head, just three of the twelve selections are cantiques--one a Christmas hymn and the other two hymns from the Vannetais region which is well known for its beautiful melodies. Indeed, the Vannetais area is favored with several lovely marches and melodies, but one can also find a suite of dances from the Léon area of northwestern Brittany, and a suite of dance tunes from the far southeastern region, the salt marshes of Guerande.

The pairing of bombarde with organ dates only to the 1940s when pioneers in Breton music Dorig Le Voyer and Jef Le Penven combined these instruments. Perhaps the best known duo dates from the

1970s: Jean-Claude Jegat and Louis Yhuel. But, fifteen years of work together by Jean Baron and Michel Ghesquière show that there is yet more to be done with this pairing, and this is one of the most enjoyable recordings of bombarde and organ I have heard. In both the variety and quality of their work, it is remarkable. The Scottish waltz has a lovely lightness and I especially liked the innovative combination of instruments in the melody and march from the Fanch country which showed off especially well the virtuosity of Jean Baron on bombarde. And if one thought that the ocarina was just a primitive little clay pot with a few finger holes, your mind will be changed when you hear what can be done with this instrument on this CD.

Jacket notes are bilingual--as has been the practice with Keltia Musique--with short but good descriptions for each piece. The bombarde, organ and ocarina are also introduced beautifully. I love jacket notes that do not assume that everyone interested in the music on the CD will automatically be an expert! And with that in mind, a brief biographical statement about the musicians would have been welcome.

This is a wonderful new CD both for the quality of the performances and for the innovative spirit in the particular way Jean Baron and Michel Guesquière pair bombarde and ocarina with organ. I can't imagine anyone who would not enjoy this CD.

Jean Baron and Christian Anneix. E Bro Roue Morvan/The Land of King Morvan. Keltia Musique KMCD 68. 1996. 61'19.

While we're on the subject of Jean Baron ... he is best known in pair with Christian Anneix. As the jacket notes say for this new CD this pair has been at work for 22 years and experience is definitely an advantage in the pairing of biniou and bombarde. These two are not only some of the most prolific in recordings produced, but rightfully placed among the best of the "sonneurs" of Brittany. This particular recording--a gem like the rest they have produced--focuses on what they call the "Land of King Morvan"--a region of central western Brittany which goes from Langonnet to Scaer, to Gourin and to Huelgoat and Carnoët--centered on Le Faouët.

Most of the tunes on the CD are from the collection Tonioù Breizh Izel by Polig Monjarret, and it is noted that the tunes come from an extraordinary piper from Langonnet, Michel Bidan. While the CD includes some great dance tunes, it also has a number of lovely marches and several slower airs--the true test of skill for the paired bombarde and biniou. It takes great "sonneurs" like Baron and Anneix to bring tunes from an earlier master back to life and this CD is a fitting tribute not only to Michel Bidan, but also to the massive collection work done by Monjarret in earlier decades which now serves as an invaluable resource for new generations of Breton musicians. It is Polig Monjarret who provides a short but very interesting introduction in the jacket notes.

So who was King Morvan? ... an early "king" of Brittany (known in ballads as "Lez-Breizh") who defied the Franks but was defeated by Charlemagne's son, Louis le Debonnaire, in the 9th century. But dominance by the Carolingians was not to last, as Nominoe raised Breton armies to take back the "lands of Morvan and move the Breton border east again.

This is not a CD about the history of Brittany, but about the strength of the tradition of the paired bombarde and biniou, and if you like the power of those instruments, you will want to add this CD by Jean Baron and Christian Anneix to your collection.

Dremmwel. Heol-loar/Clair de lune. Escalibur CD 862. 1996. 47'23.

Brittany is blessed with a large number of innovative bands who keep Bretons dancing at innumerable festou noz and festivals. Dremmwel was formed in 1986 and is made up of four musicians who combine song, wind instruments and strings. Marin L'Hopiteau provides Celtic harp and fiddle, Dominique Le Guichaoua plays accordion and biniou koz, Daniel Cadiou provides guitars, and René Marchand uses bombardes, veuze, and flute. Invited for this recording, Jean Yves Le Pape brings uilleann pipes to add one more texture to this unusual combination of instruments. And I particularly liked the addition of Kanerien Langazell whose kan ha diskan singing made a nice addition to the lively instrumental rendering of a suite of tunes and songs for the Gavotte des Montagnes on the CD. Dances are featured with a hanter-dro and two an dro, scottishes, kost er hoed, and some very lively ronds de Loudéac.

Jacket notes provide a brief but good introduction to each tune, giving its source and all the song texts (with a French translations for the Breton language songs). Both a photo and artist Bernard Jeunet's more fanciful depiction of the band among forest animals are nice additions to the notes.

While Dremmwel is not quite as polished as other bands of Brittany, I can see how they would be very welcome at a fest noz, and they do a nice job with the slower airs pulled from Brittany's song tradition. Some of the arrangements have a 1970's sound for me, but there's nothing wrong with that. In its unique combination of voice, strings and winds, Dremmwel has a style of its own. And this is an enjoyable CD in its variety and liveliness.

Bagad Lann-Bihoué. Glann Glaz. Arfolk CD 440. 1996.

This is the sixteenth recording by this 45 year old band which counts on the talents of young Bretons conscripted into this French Navy unit based in Brittany. Considering the constant turnover, the Bagad Lann-Bihoué produces some excellent music. As the jacket notes state, the future of this band is somewhat up in the air since France will be moving to a volunteer army. One can wonder if Breton drummers, bombarde and bagpipe players will enlist, or choose to practice their arts as a civilian in one of the dozens of bagads of Brittany.

Whatever the future, those who like the unique sound of the Breton bagad will find this a welcome recording. Six of the twelve selections are compositions, including a German march from the 13th century. Three selections feature Breton dances: the laridé, a suite for the Gavotte des Montagnes and a suite from Loudeac. And the bagad draws from elsewhere in France with a bourée and composition by Jean Blanchard which incorporate the use of a bagpipe of Berry. Perhaps most remarkable is the arrangement of tunes and dances from "the east" where Arabic, East European, and Israeli tunes are interwoven.

For this unusual blend, some explanation in the jacket notes would have been quite welcome, and the notes for each tune are minimal even if the Breton/French/English introduction to the bagad is nicely done.

While the performances on this CD may not be up to the extremely high quality of the best bagadou of Brittany, for a band that changes its membership every few years, the Bagad Lann-Bihoué has little to fault. And this latest CD has an interesting range of selections that makes it of interest to anyone who enjoys the music of the bagad.

Enez Eussa/Ouessant--L'Ile des Sept Vents. Escalibur CD 861. 1996. 50'50.

This is a sampler of songs all related to the island of Ouessant -- the most western point of Brittany found off the northwestern tip. The songs express love for this rocky and treeless island of Brittany, and describe its beauty and unique lifestyle. But the songs also tell of tragedy--shipwrecks and the difficulty of maritime life. And of course, the songs speak of lost and found love.

The CD is remarkable in the mix of styles, from the sea chanty style of Long John Silver to the bluesy voice of Manu Lann Huel and the traditional sound of Yann Fañch Kemener. Several texts are drawn from older traditions, and my favorite on the CD is Mona Jaouen's performance of "Bag are Gouere." The majority of the songs are more recent compositions by the singers themselves: "Enez-Eussa" by Annkrist, "Ouessant" by Francois Budet, "Horizons" by Yvon Etienne, "Au Bout du vent" by Melaine Favennec, "Molène, Ouessant" by Maxime Piolot, and the one instrumental piece on the CD "Eussa" by Didier Squiban. Three of the ten songs are in the Breton language including a poem by Pierre-Jakez Halias set to musique by Manu Lann Huel (one of two selections on the CD which is not pulled from another recording). Jacket notes provide the text for each song and several wonderful photographs of the island set the scene for those who cannot imagine the wildness of the sea and the rocks that great one to this small island.

Samplers have the benefit of introducing new listeners to a variety of styles and this CD includes ten well-known artists of Brittany--all excellent in their own musical style, and all evoking a different view of the island of Ouessant.

Celtic Spirit. Narada Collection Series ND-63929. 1996. 47'05 min.

While the introduction to this CD by Dr. John O'Donohue tries to obscure the content of this CD by calling it "Celtic spiritual music" this is a collection of old and newer compositions in the Christian tradition. Do not stop to read the poetic introduction unless you like writing such as: "Celtic music brings us into the presence of the Divine, who is gentle and kind and suffuses nature with wonder and color. Here the Christian and the pagan are sisters, they enrich and extend each other in the beautiful continuum of the Celtic...." This really has nothing to do with the selections on the CD which includes 9th century and 13th century texts as well as newer compositions (often based on earlier hymns or using early Christian texts). There is nothing pagan about the texts of the songs on this CD--many of which are still part of Christian (Catholic and Protestant) church services and speak plainly of the Virgin Mary, Jesus and devotion to (a Christian) God.

Despite the annoying attempt to pretend that the music on the CD is part of some vague "Celtic spirituality" this is a nice selection from a number of well known artists recording in the 1990s. Quite a few American artists are found on this compilation. Connie Dover pulls from Gregorian Chant with accompaniment from Irish and Scottish musicians. The Anjali Quartet from California and William Coulter, originally from New Jersey and now based in California, both arrange Irish hymns. The Baltimore Consort performs a composition by Seán Ó Riada based on "The Lord's Prayer." Therese Schroeder-Sheker is a specialist on music of the late Middle Ages and performs the "Rosa Mystica" (for which no Celtic origins are cited). Representing Ireland are Aoife Ní Fhearraigh and Áine Minogue. From Scotland are Sheena Wellington and William Jackson. The Groupe Vocal Jef Le Penven represents Brittany with an arrangement by composer Jef Le Penven of a traditional Breton Christmas hymn. Despite the fact that Wales has done the most to musically express its religious fervor through an incredible wealth of choral music, there is nothing of this on this selection. That seems very peculiar to me. But, perhaps the Welsh performances are just too spiritual--not rearranged enough to pass as "Celtic spiritual music" for those who might not be comfortable enjoying "Christian music."

While the performances on this CD are all fine, the "Celtic Spirit" packaging is annoying to me. However, the notes to the selections and to each performer are well done and present clearly the true roots of each arrangement--even if texts to the hymns are not provided.

Gerard Lomenec'h. Musiques au Temps des Ducs de Bretagne--Chanter me fait ma dame. Escalibur CD 865. 1996

In 30 short selections Gerard Lomenec'h takes you on travels to royal courts throughout Europe and to the homes of the Breton nobility of the 12th to 16th centuries to hear the ballads they might have heard and to dance the dances they would have done. The music you hear will not particularly resemble the music unique to Brittany today, but rest assured that its performance is based on intensive and detailed research. Besides voice, instruments from the Middle Ages have been researched and brought to this CD, including various dulcimer, hurdy-gurdy, harp, psaltery, recorders, cromhorn, and oboes, as well as a variety of percussion. The polished performances may or may not resemble the sounds one would have heard in the homes of Breton nobility of the Middle Ages--that is a matter of interpretation and choices modern musicians make based on their research and written descriptions of music-making rather than written scores or recordings.

Authentic or not to the sounds of earlier centuries, the performances on this CD are lovely. But I enjoyed the jacket notes even more for their fascinating description of the place of music in the homes of Breton Dukes and Duchesses. Indeed, one gets a lesson in Breton history as Gerard Lomenec'h pulls passages from early texts describing feasts and dances, and the travels of minstrels from and to Brittany. Impressive in the notes to this CD is the sense one gets of how Bretons were part of a European network--traveling widely and linked to a network of royal families throughout Europe through marriages. One hears a melody composed by Pierre Abelard, born in 1079 near Nantes, whose love for Heloise was famous. And you hear a song attributed to Richard the Lion-Hearted who was brother to Breton Duke Geoffrey. And you hear several songs about love by Pierre de Dreux, nicknamed Mauclerc or Bad Cleric. He gave up an ecclesiastical career to rule Brittany by defeating powerful Breton landholders. Known for his ruthless ambition, Mauclerc also fought the church, and maintained an on-again off-again allegiance to the Kings of France to retain power, and at one point in his life took on the role of a pirate to raid English ships. Although excommunicated by the Pope for part of his lifetime, Mauclerc participated in two Crusades before his death in 1250. In histories of Brittany his talents as a minstrel are not noted, but besides a ruthless politician he was a participant in Brittany's musical history.

If you have an interest in music of the Middle Ages or in the history of Brittany you will find this CD wonderful to listen to and to read.

Michel Desfougères. Warok. L'OZ Production. L'OZ 09. 1996.

While we're on the subject of history, this new CD by Michel Desfougères features on its cover a photo of a sculpture by Patrig Ar Goarnig of Breton King Warok who is said to have united the Bretons against the Franks in the 6th century. "War raok" is also Breton for "forward," and while Desfougères is inspired by Celtic mythology and early Breton history in his compositions, there is definitely a forward moving sound to this CD. Electric guitar is the instrument of choice on this recording (although Desfougères also uses some acoustic guitar) and this is definitely a CD for those who like rock music. While highly electric, one can hear the influence of more traditional "Celtic" or "Breton" melodies and beats, and titles show Desfougères' fascination with Celtic legends and lands: "Irish Blues," "Warok," "Levezon Keltia," "Paysage Celtique," "Gradlon" and "Ile de Man"...

I liked the alternation of slower spiraling compositions with hard-driving rockier beats, and credit must be given to the arranging and programming work of Dominique Robineau on this CD as well as some interesting use of vocals from Delphine Marzin. Unfortunately the jacket notes give no information about Desfougères who is a new discovery for me (although a few press clippings were sent with the CD). I'm glad to have made this discovery of yet one more great artist from Brittany, and find this CD a wonderful addition to the high quality and diversity of recordings that continue to pour out of Brittany.

HEARD OF BUT NOT HEARD

Les Mangeouses d'oreilles. Plaignons les coureurs de nuit. Dastum, Collection "Tradition Vivante de Bretagne" 4. 1996.

Featured are four great traditional women singers of the Loudeac area with a well documented CD produced by Dastum.

Sonerien Du. Reder noz. EOG 005. Diffusion Breizh. 1996

This is the 13th recording by one of the best known bands of Brittany. Their unique sound does not seem to be lost with the replacement of veterans Dominique Robineau and Yann Goas by Philippe Férec and Jacques Beauchamp.

Kern. Envorioù gwechall. Déclic Communication 50520-2. Blue Silver Diffusion. 1996.

Singer Kristian Nicolaz combines with guitarist Didier Dréau and pianist/percussionist Dominique Le Bars in arrangements of Breton language gwerzioù as well as new compositions with an electric emphasis.

Etienne Grandjean and Pierrick Lemou. Musiques celtiques. diffusion Sony Music. 1996.

Two great accordion and fiddle players combine on this CD with traditional melodies and tunes from the Gallo repertoire.

Tantad. La Tradition en Bretagne aujourd'hui. Centre Breton d'Art Populaire 96001. Diffusion Breizh. 1996.

The work of composer Pierre-Yves Moign is featured in performance by teachers of the Centre Breton d'Art Populaire in Brest which he directs. Some of the best musicians of Brittany make up this unusual ensemble with harp, uilleann pipes, guitars, percussion, fiddles and bagpipe.

Marie-Annick Nicolas and Jean-Pierre Perry. Suite en duo, Quatre pièces, Poèmes intimes de Jean Cras. Skarbo D SK 4941. Diffusion Studio FM. 1996.

This violinist and pianist interpret works in the classical tradition from the 1920s by Breton composer Jean Cras.

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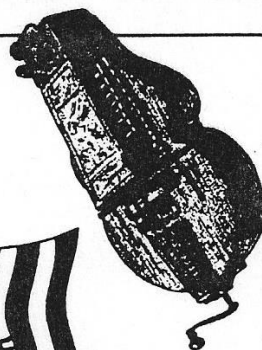
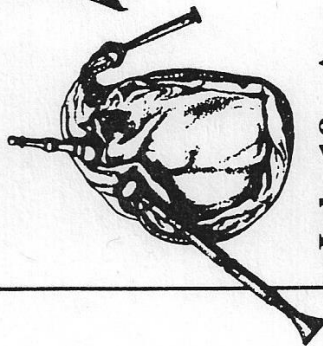
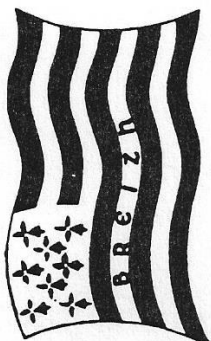
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Enjoy Brittany's rugged peninsula, walled cities, the colorful Festival de Cornouaille, magnificent Mont-St-Michel, Normandy's beaches and the beauty of Claude Monet's gardens.

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with time to explore on your own

DAY ONE

July 19 Saturday (Samedi)

Convene in **Paris** at the **Hôtel Résidence Monge** in the fascinating **Latin Quarter**. Welcome by Keith and Rusty McNeil followed by an orientation to France, an overview of the tour and a get-acquainted dinner. Evening boat tour on the **Seine**.

DAY TWO

July 20 Sunday (Dimanche)

Free morning. Late afternoon music and dance session with some of the exciting, eclectic musicians of Paris.

DAY THREE

July 21 Monday (Lundi)

Leave Paris (with our own coach and driver) for the beautiful **Val du Loire** (Loire Valley), and a visit to the magnificent **Château Chenonceau** on the **Cher River**. Continue to the town of **Saumur** for a tour of the famous wine caves, then proceed to our hotel in the delightful, medieval town of **Chhnon**. Free evening.

DAY FOUR

July 22 Tuesday (Mardi)

Visit the fascinating cave homes of the **Troglodytes** en route to a two night stay in **Rennes**, the capital city of **Bretagne** (Brittany). An afternoon visit to **Dastum**, the **Breton Heritage Center**, for an overview of Breton folk life and folk music. The evening will be spent with members of the **Celtic Circle Dance Club** learning some of the traditional dances of Brittany.

DAY FIVE

July 23 Wednesday (Mercredi)

The day will be spent exploring the ancient city of **Vitré**, the best preserved of the old Breton cities, whose streets remain just as they were five hundred years ago. Return to Rennes for an evening session of Breton traditional music which will include *bombarde*, *binou koz*, *accordian*, *fiddle* and *clannet*.

DAY SIX

July 24 Thursday (Jeudi)

Depart for a one night stay in the lovely Morbihan countryside. Dinner and an evening of singing, dancing and instrumental music with the local residents.

DAY SEVEN

July 25 Friday (Vendredi)

Free morning. Afternoon travel to the oyster farm of Jean-Jacques Dantigo in **Sainte Héle**, where we will board small boats for the short journey to the oyster beds. Afterwards we will enjoy an aperitif of oysters, bread and wine. Continue to charming **Quimper**, the old capital of **La Cornouaille**, the oldest region of Brittany, for a three night stay. Dinner and a free evening.

DAY EIGHT

July 26 Saturday (Samedi)

Drive to **Concarneau**, France's third largest fishing port, to explore the traveler of Captain Yannick Caudal, skipper of one of France's north sea fishing fleets. Continue to the **Ville Close** (walled city), where construction of the ramparts began in the 13th century. Return to Quimper. The **Festival de Cornouaille**, the most important regional folk festival in Brittany, will be in progress. Free evening to enjoy the festival.

DAY NINE

July 27 Sunday (Dimanche)

Free day to explore the city and sample the many festival events. The grand parade with *bagadou* (bagpipe and *bombarde* bands), spectacular regional costumes, singing, dancing, plays, arts, crafts, lectures and booths displaying many aspects of Breton life. In the afternoon, gather in our reserved seats to observe the Grand Assembly.

DAY TEN

July 28 Monday (Lundi)

Visit the mysterious, 10,000 year old **Carnac Stones** on the way to **Vannes** for a one night stay. In the afternoon, drive to the small fishing village of **Etel** for a reception with the mayor of the village and a buffet supper at the summer home of Myra and Roger Tingle. An evening of music sharing with friends and neighbors.

DAY ELEVEN

July 29 Tuesday (Mardi)

Travel to **Peyben** to explore one of the ancient Breton calvaries located in the magnificent parish-clos, the largest in the province. The parish-clos is a symbol of Breton mysticism. Continue to **Mortlach** for a free afternoon and a one night stay. Drive to the tiny village of **Plourach** for dinner and an evening of traditional music and dance led by Annie Ebral and Marcel Guillou, two of Brittany's finest singers.

DAY TWELVE

July 30 Wednesday (Mercredi)

Explore the lovely walled city of **Dinan**, with its ramparts and ancient, cobbled buildings, en route to the dazzling, awe-inspiring island of **Le Mont-St-Michel**, ancient monastery of the Benedictine monks, where we will enjoy dinner and spend the night. Watch the tide rush in and surround the island, and enjoy the opportunity to partake of a night time promenade through the spectacular **Les Imaginaires du Mont-St-Michel**.

DAY THIRTEEN

July 31 Thursday (Jeudi)

Free morning. Continue to the beautifully preserved town of **Bayeux** for a two night stay. Dinner and a free evening.

DAY FOURTEEN

August 1 Friday (Vendredi)

Free morning for shopping, sightseeing, Musée de la Bataille de Normandie (Museum of the Battle of Normandy) 11th-century Bayeux Tapestry or.... Afternoon visit to the **D-Day Museum** at **Arromanches**, **Normandy D-Day landing beaches**, war cemetery and monuments.

DAY FIFTEEN

August 2 Saturday (Samedi)

Return to Paris and the **Hôtel Résidence Monge** via **Giverny** and the lovely home and gardens of the painter **Claude Monet**. Farewell dinner.

DAY SIXTEEN

August 3 Sunday (Dimanche)

Tour ends after breakfast.

For your comfort, the tour size will be limited to a maximum of twenty-six (26) people.

FEEES

The fee of \$2,950 includes land transportation, entrance fees and lodging (double occupancy), all breakfasts and eight evening meals. Does not include airfare to France. Single supplement is \$400. An attempt will be made to provide a roommate when requested. A deposit of \$350 is due at the time of booking. Bookings will be accepted immediately on a first-come-first-served basis. Final payment of \$2,600 is due no later than April 18, 1997. We reserve the right to adjust either way the dollar amount due if the exchange rate varies significantly.

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All notices of cancellation must be received in writing. The cancellation charge prior to April 18th will be \$50. The cancellation charge from April 19th to May 19th will be \$350. The cancellation charge from May 20th to June 20th is \$1,200. There will be no refund after June 20th unless your place(s) can be resold. If, due to circumstances beyond our control, it becomes necessary to cancel the tour, all monies deposited with McNeil Music Tours will be refunded in full. To allow for unexpected contingencies you may wish to purchase trip cancellation insurance. Check with your insurance or travel agent.

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